

Udo Walendy

RE-EDUCATION VIA  
FORGERIES OF  
PICTURES

The Development of a Picture in Three Steps



This painting, released as a “documentary photograph” was, according to our knowledge, “introduced into science” in 1960 and soon thereafter “improved upon”

“On way to execution”

Published with this caption in *Eichmann – Chefbuchhalter des Todes* by S. Einstein, Roederberg Verlag, Frankfurt/Main, 1961, p. 200. In reality this picture is a photographed drawing, which is not even well done. Light reflexes, lack of focus, background lighting, the white woman without any contours on the right in the back speak for themselves. Consider also faces, hair lighting, shadows on these pictures. which – like the total situation – are completely unnatural.

“...no barbarian act was too infamous: Jewesses en route to execution.”

Published with this caption by *Der Spiegel*, Nr. 53/1966, page 48. *Der Spiegel* in a private letter after receiving an objection on account of photo-forgery: “Naturally, Spiegel cannot provide evidence that this photograph is genuine.”

“Mass execution at Lijepaja, Latvia”

Published with this caption in *Der gelbe Stern – Die Judenverfolgung in Europa 1933 bis 1945*, Rütten und Loening Verlag, Hamburg, 1960, with a preface by Thomas Mann, p. 97.



This picture is an improved retouched version of the first picture. Compare the woman in the background, the distance between the knees of the woman in front to the right and the woman in front left, the right leg (left in picture) of the third woman from left, the generally new created ground also in the background, the new shades which also in this retouched photo do not correspond to the light conditions nor to picture focus.

Foreground extreme left is very light here, dark on the original picture.

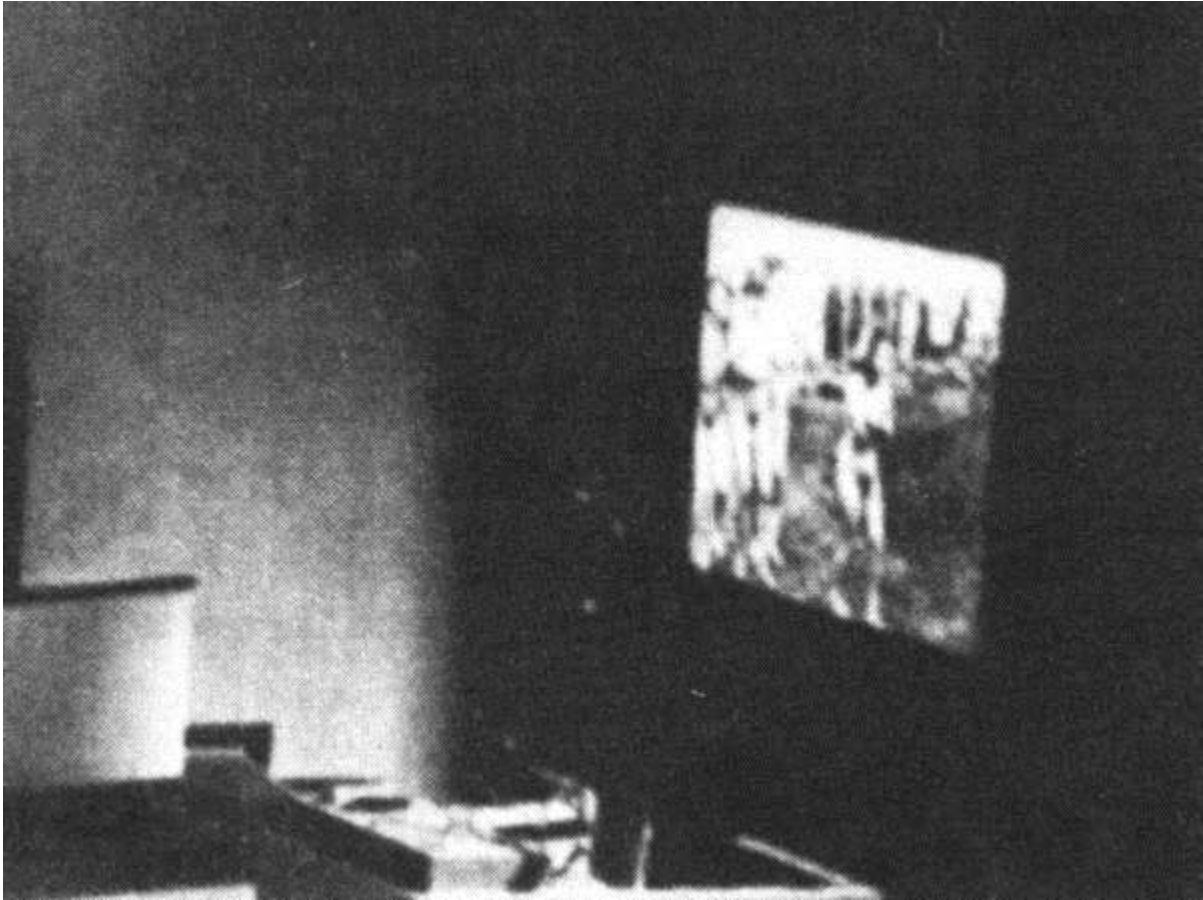
The plain is slanting upwards to give the impression that it is – suddenly – a plain with “edge of mass grave,” pictured from front. Measured against the length of the steps of the women seen running in the background, the soldiers are at least 15-20 meters away from the women in front. Documentary photographs prove that, for this distance, the soldiers are much too large. – Enlargements of the two pictures show that they do not match in dimensions, which means that they are painted after the same pattern.

Naturally, there is no proof of origin, no certification.



“In the darkened court room, excluding the public with exception of the press, the prosecution presents a national-socialistic motion picture to the court, in which naked men, women and children can be seen at the edge of a mass grave.”

Printed with this caption in *Der Eichmann-Prozeß*, by Dov. B. Schmorak, Hans Deutsch Verlag, Wien-Stuttgart-Basel, 1964, p. 337.



From a post-war picture forgery, suddenly in 1961 a “National-Socialist film” has emerged and with this connotation was used along to sentence a man to death and to execute him.

The enlargement of the film picture shows clearly that it is one and the same picture.

No fraud seems too macabre to be of service to politics and “justice.”

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